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A SINGING BOOK FOR THE DAY SCHOOL.

A SINGING BOOK FOR THE BOARDING SCHOOL.

A SINGING BOOK FOR THE INSTITUTE.

A SINGING BOOK FOR THE COLLEGE.

A SINGING BOOK FOR THE HOME.

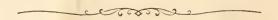
A SINGING BOOK FOR ALL PEOPLE, EVERYWHERE.

BY THEODORE E. PERKINS,
REV. ALFRED TAYLOR, AND PROF. CHAS. W. SANDERS.

New York and Chicago:

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Something for the every day use of our young people. Songs which they can sing merrily, heartily, sensibly. Songs which will make home and school vocal with their beauty of melody; which will drive away sorrow and gloom; which will encourage the pursuit of all that is beautiful and excellent in music.

Let us make school and home harmonious with the best music we can utter. Let us banish the unworthy and the absurd, and sing the good, the true, and the delightful. Let us exclude all of bad tendency, all that is dull and dismal, and make the roof ring with honest mirth, good poetry, sound sentiment, lofty aspiration, and rich harmony.

For to-day, to-morrow and all the days after to-morrow; for every day and for all day, we offer you

SONGS FOR TO-DAY.

		C	

CHAPTER I.

Introduction.

1. A TONE has three essential properties: Length, Pitch and Power. So we divide elementary musical instruction into three departments.

- 1. Rhythmics, treating of the length of tones.
- 2. Melodics, treating of the pitch of tones.
- 3. Dynamics, treating of the power of tones.

CHAPTER II.

Rhythmics .- Notes.

2. Tones are represented by characters called Notes.

3. Notes represent the length of tones, and also the order of their succession.

4. The following notes are in common use, their names indicating their representative length:

Whole. Half. Quarter. Eighth. Sixteenth.

5. Silence is indicated by characters called Rests, which correspond in length, and bear the names of the notes as follows:

Quarter, Eighth, Sixteenth. Whole. Half.

6. By the addition of a Dot a note is made to represent a tone one-half langer than it would otherwise; thus a dotted whole is equal to three halves, a dotted half is equal to three quarters, &c.

7. A figure three (3) placed over or under any three equal notes. reduces the length represented by them to that of two of the same kind without the figure. Tones thus represented, and notes thus written, are called Triplets.

CHAPTER III.

Rhythmics,-Of Measures.

8. The relative length of tones is ascertained by a supposed division of time as it passes into equal portions. These portions of time are called measures or parts of measures.

9. Measures and parts of measures are indicated, 1st, to the ear by equal counting, as one, two; one, two; 2d, to the eye hy motions of the hand called Beats or Beating time.

10. There are four kinds of measures in use. One having two parts with an accent on the first part is called Double Measure; as one, two; one, two. Motions of the hand down and up.

Ex.

One having three parts with an accent on the first part is called Triple Measure; as one, two, three; one, two, three. Motions of the hand, down, left, up.

Ex.

Oue having four parts with an accent mainly on the first and slightly on the third part, is 'called Quadruple Measure; as one, two, three, four, &c. Motions of the hand down, left, right, up.

One having six parts, and accented mainly on the first and slightly on the fourth, is called Sextuple Measure; as one, two, three, four, five, six, &c. Motions of the hand down, down, (in the first the hand falling half way) left, right, up, up.

11. Measures are represented to the eye by interspaces between vertical lines; the dividing lines are called Bars.

12. The end of a line of poetry or section in music or the final close is indicated by a Double Bar as in foregoing examples.

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RUDIMENTS OF MUSIC.

- 13. In the examples given a quarter-note has been taken as the standard in representing the varieties of measures, but any other note may be used.
- 14. Figures are used to designate the Kind as well as variety of measures written in form of a traction, the Numerator indicating the kind of measure, and the Denominator the variety.

Double	Triple	Quadrup!e	Sextuple
measure.	measure.	measure.	measure.
2 P P	10 0 11 10 0 11 10 0 11 10 0 11		\$ 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

CHAPTER IV.

Melodics .- The Scale.

- 15. The Diatonic Scale consists of a regular succession of eight tones arranged with respect to their relative pitch.
- 16. The tones of the scale receive their names from numbers, heginning with the lowest, thus; one, two, &c.
- 17. The difference of pitch between any two tones is called an Internal.
- 10. In the regular scale there are two kinds of Intervals, large and small, called *Sleps* and *Half Sleps*. The intervals occurring between 3 and 4 and 7 and 8 are *half-steps*; all the others are *steps*.
- 19. The relative pitch of tones is represented by a character consisting of five lines and four spaces called the Staff, and expressed thus:
- **20.** Each line and each space is called a *Degree*; counting from the lowest, the staff contains nine degrees, there being five lines and four spaces.
- 21. When more than nlne degrees are needed, lines and spaces are added, either above or below the staff; they are called Added or Ledger lines.

- 22. Any degree of the staff may be used for tone one; and then the others must follow in regular order.
- 23. The melodic succession of tones is indicated by notes written upon the staff.

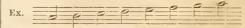
CHAPTER V.

Melodics .- Absolute Pitch .- Scale Pitch and Clefs.

- 24. Absolute pitch, or the pitch of tones independent of scale relationship, is indicated by letters, as A, B, C, D, E, F, G.
- 25. In our first or model scale, C is used as one; the order of the tones being as follows: C is one, D is two, E is three, F is four, G is five, A is six, B is seven, C is eight.



26. The scale may be represented on the staff in various positions: 1st, the tone one represented as in example alove by the added line below; 2d, tone one being represented by second space.



- 27. A letter called a Clef is used to determine the position and pitch of the scale as represented on the statt. Those in most common use are F and G.
- 28. The G clef, placed on the second line, is used for Treble and Alto, and frequently for Tenor voices. The F clef, placed on the fourth line, is used for Bass and (when two parts are written on the same staff) for Tenor voices. The small notes represent the scale extended or repeated in part at a higher or lower pitch.



CHAPTER VI.

Melodies .- Chromatic Scale.

- 29. Between those tones of the scale which form the interval of a step, an intermediate tone may be introduced; thus, intermediate tones may occur between one and two, two and three, four and five, five and six, and slx and seven; but not between three and four and seven and eight, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals known in the musical system.
- 30. The intermediate tones are named from the scale-tones

between which they occur, with the word sharp or flat placed before or after it. Thus, the intermediate tone between one and two. or C and D, may be named sharp-one, or flat-two. Again, if named from C, it is C-sharp, but if from D, it is D-flat The same principle applies in naming the other intermediate tones.

31. An intermediate tone is represented by a note with a character prefixed on the same degree of the staff as the scale-tone from which it is named; if named from one, the character is a sharp (1), if from two, it is a flat (b).

32. A scale, consisting of thirteen tones (eight scale-tones and five intermediate), having twelve intervals of a half-step each, is called the Chromatic Scale.

CHROMATIC SCALE ASCENDING.





CHAPTER VII.

Melodics .- Minor Scale.

33. There is another Diatonic Scale, consisting of eight tones. with its intervals differently arranged, called the Minor Scale,

34. The following forms are in common use:

1. In the natural minor scale the tones are arranged as follows: ABCDEFGA (REGULAR).

2. The harmonic minor; thus,

ABCDEFG: A (REGULAR).

3. The melodic minor; thus,

A B C D E F; G; A (IRREGULAR).

In connection with the melodic form ascending, the Natural minor is used in descending,

35. The minor scale, based upon six of the major scale, is called

its Relative Minor: and the major scale, based upon three of the minor scale, is called its relative major.

CHAPTER VIII.

Metodics.-Transposition of the Scale.

36. When the scale is based on C, it is said to be in its natural position. The pitch of the scale may be changed, and when any other pitch than C is taken as one of the scale, it is said to be Transposed.

37. In transposing the scale its proper order of intervals must be preserved by the use of the intermediate tones.

38. First transposition of the scale by Fifths, from C to G. All the tones, which constitute the key of C, will be found in the key of G, with the exception of F.

RUDIMENTS OF MUSIC.

39. To preserve the proper order of intervals between *six* and *seven*, and between *seven* and *eight* in this transposition, it is necessary to take the tone F-sharp as seven in the new key.

40. The sign of F-sharp is placed at the beginning of the staff, nature of the key of G is one or F-sharp. The signature of the key of G is one or F-sharp. The signature of the key of G is said to be *natural*, as there are no intermediate tones used in that key.



ILLUSTRATION.



SCALE OF E-MINOR.



TABULAR VIEW OF TRANSPOSITION BY FIFTHS.

Key of G, signature one sharp or F#.

Key of D, signature two sharps or F# and C#.

Key of A, signature three sharps or Fz. Cz and Gz. Key of E, signature four sharps or Fz. Cz. Gz and Dz.

TRANSPOSITION BY FOURTHS

41. To preserve the proper order of intervals between three and four, and four and five in this transposition, it is necessary to take B_2 as four in the new key. B_2 is therefore the signature to the key of F.

EXAMPLE .- SCALE OF F-MAJOR.



SCALE OF D-MINOR.



TABULAR VIEW OF TRANSPOSITION BY FOURTHS.

Key of F, signature one flat or B₂. Key of B₂, signature two flats or B₃, B₄ and B₅. Key of E₂, signature three flats or B₃, E₇ and A₅. Key of A₅, signature four flats or B₅, E₇, A₇ and D₅.

CHAPTER IX

Dynamics .- Power of Tones.

42. There are five principal degrees of Power as follows:

1.	Very soft	Pianissimo	Abbreviation	10 10
2.	Soft	Piano	66	12
3.	Medium	Mezzo		m
		Forte	6.6	c
		Fortissimo	66	æ

RUDIMENTS,

CHAPTER X.

Dynamics .- Form of Tones,

43. There are six principal forms of tones, as follows:

1. A tone begun, continued and ended with an equal degree of force is called an Organ tone. The Organ tone is indicated thus:

2. A tone beginning soft and gradually increasing to loud called Crescendo. The crescendo is indicated thms:

3. A tone beginning loud and gradually diminishing to soft, called *Diminuendo*. The diminuendo or decrescendo is indicated thus:

4. The union of the crescendo and the diminuendo called the Swell. The swell is Indicated thus;

5. A very sudden or instantaneous crescendo, called the Pressuretone. The pressure-tone is indicated thus: <

6. A tone struck very suddenly and forcibly, and instantly diminished, called an Explosive Tone, or Sforzando or Forzando. The sforzando is indicated thus: >

CHAPTER XI.

Miscellaneous Characters.

44. When a passage is performed in a close, smooth, gllding manner, it is said to be Legato ().

45. When a passage is performed in a pointed, distinct, and articulate manner, it is said to be *Staccato* (*, *, *, *).

46. A less degree of staccato is called *Marcato*, and is marked thus: (· · · ·).

47. A character, called a *Tie*, is used to show how many notes are to be sung to one syllable. It is also used to denote the legato style (_______).

48. When a note or rest is to be prolonged beyond its usual tline, a character, called a *Pause*, is placed over or under it (\curvearrowright).

49. A Brace is used to connect the staves on which the different parts are written ().

50. The *Direct* (w) is sometimes used at the end of a staff, to show on what degree of the following staff the first note is placed.

CHAPTER XII.

Dynamics.—Expression of Words and Miseellancous Directions.

51. The vowel sounds only should be prolonged in singing. The voice dwells on these alone, so they should be delivered with accuracy, and carefully sustained without being changed. The organs of sound should be kept in one position, while sustaining the tone, and no change should be allowed with the lips, teeth, tongue or throat, or even the body, until the sound is finished.

52. A distinct articulation is entirely dependent upon the manner in which the consonants are delivered. These should be produced in a quick, smart manner, and with great precision. Neglect in this respect is the great cause of indistinctness in singing.

53. Accent is equally important in singing or speaking. If the poetry is regular in its construction, and properly adapted to the music, the accenuation of the two will correspond. If not, as far as consistent, the musical accent must be made to conform to the poetic.

54. Pauses, both grammatical and rhetorical, are also essential to good singing. When necessary, they must be obtained by shortening the preceding note, as in the following example:





55. Emphasis. Emphatic words should be given with greater or less power (often with sf.) without reference to rhythmic accent. In common psalmody its application is difficult, from the trequent want of a proper adaptation of the poetry to the music. The effect of emphasis may often be increased by a momentary panse (see 51.)

55. The month should, in general, be freely opened. It is very common for singers not to open their mouths sufficiently wide so as to give a free and full passage to the sound.

- 57. DIRECTIONS IN REGARD TO TAKING BREATH.
- 1. In taking hreath, make as little noise as possible.
- 2. Let it be done quickly, and without any change in the position of the month.
- 3. Never breathe between the different syllables of the same word.
- h. Where several notes come together to one syllable, do not hreathe between them, except in long running passages, where it cannot be avoided
- Words intimately counceted, as the article and its nonn, the preposition and its nonn, should not be separated by taking breath.
- 6 The practice of always breathing at a particular part of the measure, should be avoided.
 - 7. Take breath only when necessary.
- 8. Exercises on the explosive tone (fz) will assist in acquiring the habit of taking breath.
- 58. QUALITY OF TONE.—The essential qualities of a good tone are purity, fullness, firmness and certainty.
- 1. A tone is *Pure* when free from all hissing and huskiness.
- 2. A tone is Full when it is delivered by a free and natural use of the vocal organs.
- 3 and h. A tone is firm and certain which, when correctly given, is held without change, and perfectly controlled by the performer. The following are faults, viz:
- 1. Striking below the proper sound and sliding up to it, as from Five to Eight, &c.
- 2. A wavering or trembling of the voice.
- 3. A change just at the close of a tone, produced by a careless relaxation of the organs, which should always be held firm in the proper position, until the sound ceases.
- 59. To Correct Fallts.—When the teacher discovers a fault, let him first imitate it himself, and afterwards give the true method. It is not enough to simply say that a fault exists, but the teacher must exhibit it by his own performance, until the pupil obtains a clear perception of it, and knows how to avoid it.
- 60. In singing, try to enter into the spirit of the words. Avoid theavy, unfeeling, machine-like style of performance, cultivating that which comes from the heart, having some character and son in it, and appropriate to both words and music. The composer furnishes the imainmate form, and it depends upon the performer whether that form shall live, and take hold of the affections and feelings of others—producing the effects for which music was designed.

CHAPTER XIII.

Pronunciation and Articulation.-The Voice.

- 61. Pronunciation in singing is subjected to the same rules as the speech. Good pronunciation consists in giving to each syllable the sound which belongs to it; but as syllables have generally more force and duration when sung, and as defects become thus more striking, more care is necessary to follow the directions given in grammar, for the formation of each syllable. The rolling of the R, or the hissing of the S, must be avoided; but it is very necessary that the vowels should receive their proper sounds.
- 62. We would advise pupils to articulate rather extravagantly in study; for then if in singing hefore people they lose a little of their precision, they will still have enough to do well.

THE VOICE.

63. The voice is the most heautiful of all instruments, and at the same time the most delicate. In order to preserve it, excesses of all kinds must be avoided. The use of tobacco, alcoholic stimulants, ale, lager heer, are injurious in the extreme. When you study or practice, use the full voice. The cultivation of the vocal organs or unscles is physiologically the same as the cultivation of the muscles of the arm. Daily practice is necessary, but do not sing too long at a time; leave off before you are fatigued. The length of time for study depends entirely upon the condition of the organs, and the strength of the individual.

With time, patience, and the assistance or direction of a teacher who has the true system of voice-training, persons with voices helow mediorer may become excellent singers.

There is truly but one method, and but few who really understand how to teach it.

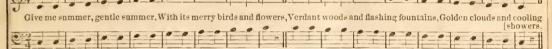
PRACTICAL EXAMPLES.

In commencing with No. 1, the following things are supposed to be practically understood:

- 1. Measures and parts of measures-Portions of time.
- 2. Counting and beating time—Indicating measures.
- Sigus of measures, or written measures—Spaces between bars.
 Bars—Boundaries of written measures.
- 5. Notes (four kinds)—Representing the relative length of tones.
- 6. Rests—Indicating silence.
 7. The scale—A regular succession of tones.
- 3. The staff—Representing the scale, or relative pitch.
- 8. The stan—Representing the scale, of relative pitch.
 9. The letters—Designating absolute pitch. [staff.
- 10. Clefs-Showing the position of the scale as written upon the

MUSICAL EXERCISES.



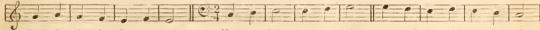


No. 4. Commences with Five.

No. 5. Commences with Three.



No. 6. Half Note.



Swift-ly o'er the flee - cy snow.

Now re - joice, now re - joice, Come, and sing with eheer-ful voice.

No. 8. Tie or Slur.

Come, come, sing with me, Sing this mer-ry glee.

No. 7. Half and Quarter Notes differently arranged.

Come, oh,.. come with me, We.. shall hap-py be.

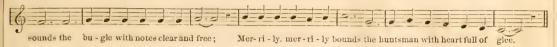
RUDIMENTS.





RUDIMENTS.





No. 28. Dotted Whole Note.



No. 29. Extended Scale un.



NO. 30. Extended Scale in Bass Clef.





No. 32. The Bass Clef used in the Extended Scale.



No. 33. Forzando or Explosive Tone.



RUDIMENTS.

RUDIMENTS.

Ere they pass from sight

Ere they pass from sight









26085522



MORNING SONGS.

Morning's fragrant air :

In the brightest time of all the day,

Morning fresh and fair.-Cuorus.

Brings the sweetest hours:

When she tips with gold the eastern hills,

Waking birds and flowers .- Chorus.











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MORNING SONGS.





COME, SCHOOLMATES, WITH ME.

HENRY TUCKER. By permission.



1. Come, schoolmates, with me, Where the wild for rest free, Ar rayed in its beau - ty, is





hap - py with glee; Oh, come while the day, With its bright morning ray, All the shad - ows from



Cool zephyrs in · vite us, while, balm - y with o - dor,



MORNING SONGS.

COME, SCHOOLMATES, WITH ME. Concluded.

29

They come to 'us soft - ly in sun - shine and shade;





2 How gently the flowers, In their glad summer bowers

Are smiling to welcome the young morning hours; Then, how can we stay?

For they call us away.

And the bright golden sunshine awaits us to-day.

Come, dance with the brooklet; come, sing with the fountain;

Of roses and lilies a chaplet we'll wear;

Let us roum with the fairies that hide in the dell:

Oh, the green-wood is lovely, and we must be there.













NOON-DAY SONGS.

THE PRETTY WAYSIDE WELL.

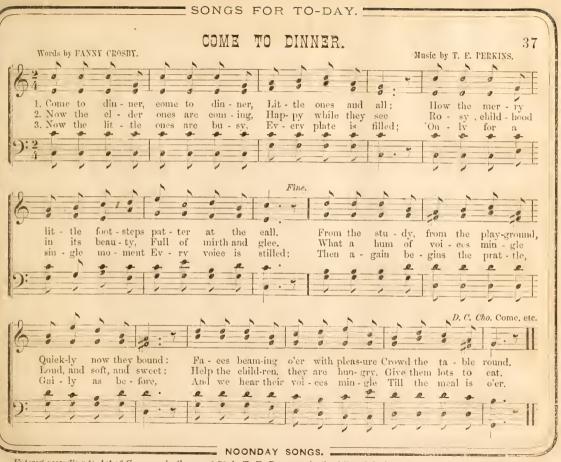
Music by T. E. P. From "The Psalm King," by permission.

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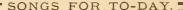
NOONDAY SONGS.

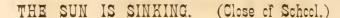














- 2 Ere yet the morning zephyrs bland Had dried the sparkling dew, We gathered here, a cheerful band, Our studies to pursue.
- 3 The day has passed in peace and love, The fading sunbeams glow;

Now let us look to God above To bless us as we go.

4 His love has watched our early days
Wherever we have been;
May he protect our future ways
From sorrow and from sin.

NOW GOOD NIGHT.

Arranged from the German

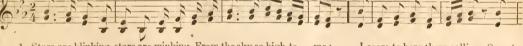


2. Peace-ful night! peaceful uight! Joys that made the day so bright,

Gold-en stars a - gam are beaming,
From the arch of heav-en gleaning,
Shall in dreams not all for-sake us,
Till a new day shall a-wake us







1. Stars are blinking, stars are winking From the sky so high to me;

I seem to hear them calling, Sweet





- 2 Ever softly, yet so clearly Call the stars at night to me,— "No more in sorrow straying, Come, rise, no more delaying, Be as pure and bright as we!"
- 3 Lights of heaven, brightly shining
 Through the long and darksome night!
 Our home is far above you,
 But still we see and love you,
 Emblems pure of heavenly light.

EVENING SONGS.

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- 2 Now all the flowers have gone to repose, All the sweet perfume-eups gracefully close; Blossoms rocked lightly on evening's mild breeze, Drowsily, dreamily, swinging the trees.
- 3 Sleep till the flowers shall open once more; Sleep till the lark in the morning shall soar; Sleep till the golden sun, lighting the skies, Bids thee from sweet repose joyfully rise.







star - light, in the star - light star - light,... in the star - light we will wan - der

50

none are

bv

IN THE STARLIGHT. Concluded.

ed. 51





OUR MAY SHOUT.

German.

53

1. {Oh, the love - ly, love - ly May!} When by vale and mount-ain, When by brook and fount-ain,



Flowerets bloom, and children play, In the love -ly, love -ly May. Oh, the love-ly, love -ly May!



Ev - er wel-eome, ev - er gay! Mer - ry, sparkling, daneing, budding, charming, love-ly



2 Oh, what verdure clothes the ground!
Oh, what fragrance breathes around!
Waving willows growing,
By the streamlet flowing,
Wave the flag and banner high
'Neath the blue and cloudless sky.—Oh, the lovely, &c.

3 Oh, how fresh the morning air!
Oh, how lovely all things are!
Birds so gaily singing,
Woods and meadows ringing,
Buds and blossoms fresh and bright,
Leaves all daneing in the light.—Oh, the lovely, &c.



SPRING SONGS.

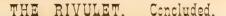


SPRING SONGS.

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3 Run, little rivulet, ruu!
Siug of the flowers, every one—
Of the delicate harebell and violet blue;
Of the red mountain rose-bud, all dripping with dew;
Run, little rivulet, run!

4 Run, little rivulet, run!
Carry the perfume you won
From the lily that woke when the morning was gray,
To the white waiting moonbeam adrift on the bay;
Run, little rivulet, run!

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5 Run, little rivulet, run!
Stay not till summer is done!
Oh, take to the eity the mountain-birds' glee;
Oh, carry the joy of the hills to the sea;
Run, little rivulet, run!

COME, FOLLOW ME. Round in Three Parts.



Come fol-low, fol-low



Whither shall I fol-low, fol-low thee? To the greenwood, to the greenwood, to the greenwood, greenwood tree.



THE RAINBOW. GEO, J. WEBB. From "Normal Singer," by permission, 1. O beau - ti - ful rain - bow! all wo - ven with light, or there's not in thy tis - sue one shad - ow of night; It seems as heaven opened when thou dost ap - pear, As if a bright vis -ion of an -gels were near: Then sing of the rain - bow, the rain - bow, the rain - bow, Then sing of the rain - bow, The smile of God is here.

SUMMER SONGS.

- 2 I think, as I'm gazing the colors to mark, How o'er the lone mountain, where rested the ark, The saved from the deluge, with wondering eye, Beheld the first rainbow burst over the sky; And sung of the rainbow,
 - And sung of the rainbow, The promise of love on high.

3 And thousands of ages have flourished and fled, Since on the first rainbow that promise was read; But while the earth changes, yet still doth endure The signet of merey, fresh, lovely, and pure. Then sing of the rainbow.

The love of God is sure.

THE SUMMER SONG.



- 2 Honey-bees are gath'ring
 Sweets from all the flowers—
 Ever, ever busy,
 All the sunny hours.
- 3 May we learn the lesson To be busy, too, Ever, ever seeking Useful work to do.
- 4 God, our great Creator,
 Gave these summer days,
 May our hearts and voices
 Join to give him praise.

SUMMER SONGS.

SUMMER SONGS.



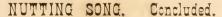
AUTUMN SONGS.

68

TTING SONG.

Words by Mrs, EMILY HUNTINGTON MILLER, from "Our Young Folks." his heart, May call 1. Who has au - tumu boys, with puls - es leap - ing wild, Should love the brown Oe - to - ber. A - long the no hill The rud - dy oaks are glow - ing, And mer - ry winds are glade and 011 the sun - shiue his heart, May call the au - tumn so - ber, But boys, with puls - cs

AUTUMN SONGS..









- 2 The yellow morn is clear and bright,
 The silent upland lighting;
 The meadow grass is crisp and white,
 The frosts are keen and biting.
 A shining moon, a frosty sky,
 A gusty morn to follow,—
 To drive the withered leaves about,
 - To drive the withered leaves about, And heap them in the hollow. Chorus.—Ho! ho! &c.

3 Hurrah! the nuts are dropping ripe.
In all the forest bowers!
We'll climb as high as squirrels go,
We'll shake them down in showers.
When heads are gray, and eyes are dim,
We'll call the autumn sober;
But now, with life in every limb,
We love the brown October.
Chorus.—Ho! ho! dec.

AUTUMN SONGS.

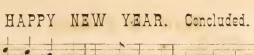


AUTUMN SONGS.











Hap-py, hap-py new year, happy

75



hap- py new year, hap- py, hap- py, hap- py, hap- py, hap- py new year, hap- py



WINTER SONGS.









WINTER SONGS.

CHICK-A-DEE.

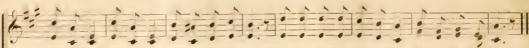
Words by JAMES LICHARDSON. From "Hearth and Home."

Music by T. E. PERKINS.

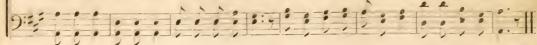


Twenty lit- tle chick-a-dees, Sit-ting in a row; Twenty pairs of nik- ed feet, Buried in the snow! \\ I should think you'd fly away Where the weather's warm; Then you wouldn't have to be Out there in the storm.





Chicka - dee, chicka - dee, Pretty chicka - dee, Don't you want some crumbs to eat, Pretty chickadee ?



2

Sorry little chick-a-dees!
Don't you know the way!
Can't you find the road to go
Where it's always May!
Robins all have found it out,
Wrens and blue-birds too:
Don't you wish you'd thought to ask,
Ere away they flew!

2.

Hungry little chick-a-dees!
Would you like some bread?
I will give you all you want,
Or some seeds instead;
Anything you like to eat,
You shall have it free,
Every morning, every night,
If you'll come to me.

4

Jolly little chick-a-dees!
Have you had enough?
Don't forget to come again
While the weather's rough:
Bye-bye, happy little birds!
Off the wee things swarm,
Dancing through the driving snow,
Singing in the storm!

WINTER SONGS.

FALLING SNOW. THE

T. E. PERKINS. From the "Mt. Zion" by permission,

81



- 1. Graceful ly down, qui et ly down, Falls the white snow on the meadows so brown; Summer has gone,
- 2. Look at the hills, mantled in snow, See how it falls in the val ley be low: O ver the lawn.





au-tumn has fled All the sweet blossoms are dead. o - ver the plain, Winter is ereep-ing a - gain.

Look at the trees, frosty and bright, See how they Hap-py are we, mer-ry are we, Slid-ing a-





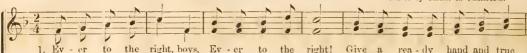
and wave in the light; O - ver the lawn, o - ver the plain, Winter is creeping a - gain, in - no- cent glee; O - ver the brook, bound with a chain Winter has woven a - gain.



NTER SONGS.

EVER TO THE RIGHT.

Music by THEO, E. PERKINS.

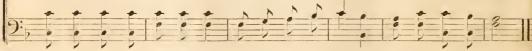


1. Ev - er to the right, boys, Ev - er to the right! Give a rea - dy hand and true 2. Ev - er to the right, boys, Ev - er to the right! Nev - er let your teach-ers say,





To the work you have to do— Ev - er to the right, boys, Ev - er to the right. "Why my wish - es dis o - bey?" Ev - er to the right, boys, Ev - er to the right.



- 3 Ever to the right, boys,
 Ever to the right!
 To each study well attend,
 Let your schoolmate be a friend—
 Ever to the right boys,
 Ever to the right.
- 4 Ever to the right, boys,
 Ever to the right!
 Duty never try to shun;
 Faithful be to every one—
 Ever to the right, boys,
 Ever to the right.

- 5 Ever to the right, boys,
 Ever to the right!
 Speak the truth, the right pursue,
 Honest be in all you do—
 Ever to the right, boys,
 Ever to the right.
- 6 Ever to the right!

 Ever to the right!

 Time is gold: do what you can,

 Make your mark and be a man—

 Ever to the right, boys,

 Ever to the right.

STUDY SONGS. .

STUDY SONGS.

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PERSEVERE.

85

Music by C. W. SANDERS.



1. Drive the nail a-right, boys, Hit it on the head, Strike with all your might, boys, While the iron's red.





Lessons you've to learn, boys, Stud-y with a will; They who reach the top, boys, First must climb the hill.



2 Standing at the foot, boys,
Gazing at the sky,
How can you get up, boys,
If you never try?
Though you stumble oft, boys,
Never be downeast;
Try, and try again, boys,

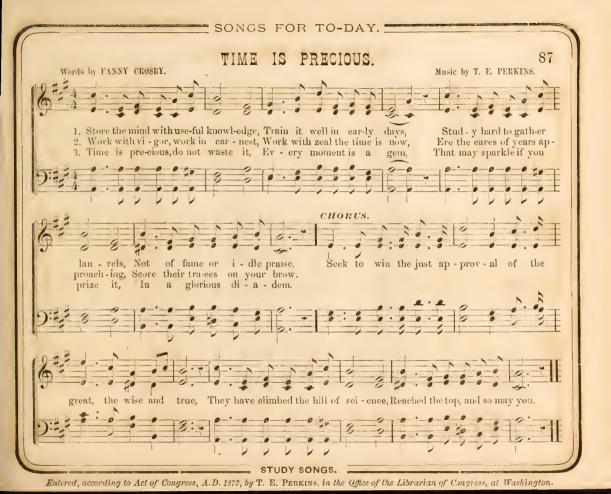
You'll succeed at last.

3 Ever persevere, boys,
Though your task is hard;
Toil and happy cheer, boys,
Bring their own reward.
Never give it up, boys,
Always say you'll try;
Joy will fill your cup, boys,
Flowing by and by.

STUDY SONGS.



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LIVE FOR SOMETHING.

91





2 Live to bless the lot of others, ln their sorrow bear a part; Think how slight a word of kindness May relieve an aching heart. Make the world around you happy By the cheerful smile you wear Buds are drooping by the wayside, They may bloom beneath your care. Cuo.—Live to bless, &c.

3 Lend a hand to those who need you,
Let your tender feelings flow;
Scatter sunbcams on their pathway,
Loving smiles where'er you go.
Faithful in your course of duty,
Love and labor for the Lord,
And be sure for all your kindness
You shall reap a bright reward,
Cuo.—Lend a hand, &e.

LABOR SONGS.



SCATTER SEEDS OF KINDNESS. Concluded.

93





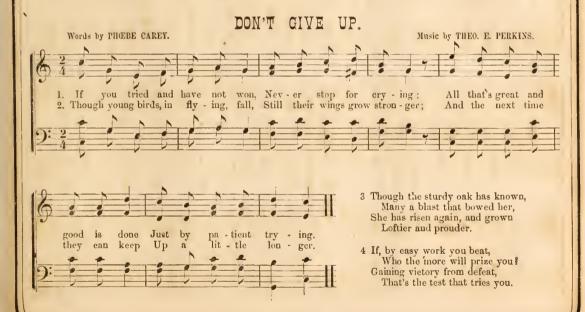


3 If we knew the baby fingers,
Pressed against the window pane,
Would be cold and stiff to-morrow—
Never trouble us again—
Would the bright eyes of our darling
Catch the frown upon our brow?
Would the print of rosy fingers
Vex as then as they do now?—Chorus.

4 Ah! those little ice-cold fingers,
How they point our memories back
To the hasty words and actions
Strewn along our backward track!
How those little hands remind us,
As in snowy grace they lie,
Not to scatter thorns—but roses—
For our reaping by-and-by!—Chorus.

LABOR SONGS.

- 3 The world is large, and there's always space
 For those who are ready with heart of grace,
 But those who are standing in doubt and gloom,
 Must wait awhile longer for elbow room.
 Cno.—Don't complain, etc.
- 4 Don't growl at prizes that others win, Or think their success is a shame and sin, The goal of ambition but few attain Whatever your fate, boys, then don't complain. Cho.—Don't complain, etc.



Entered according to Act of Congress, in the year 1872, by T. E. Penkins, in the Office of the Librarian of Congress, at Washington.

OF THE COBBLER. SONG

96 Words by C. M. WARD, Arranged for this Work. I. Waud'ring up and down, one day, I peeped in the window o - ver the way, And, putting his nee - dle 2. See, how neat - ly o'er the last He draws down the leather, making it fast, And, putting his "waxed ends" 3. Now with ham-mer hear him tap The shoe now so firm-ly fixed in his lap, And, moving his head both CHORUS. through and through, There sat a cob - bler making a shoe. Rat -a - tap, tap, Tiek- a - taek, too; through and through, Ev- er his hands and bod - y work, too. up and down, Yet on bis face there's nev-er a frown. This is the way I make a shoe; Rat-a-tap, tap, Tick-a-tack, too, This is the way I make a shoe.

THE SONG OF THE COBBLER. Concluded.

97

- 4 With his awl he makes a hole,
 First into the upper, then through the sole,
 Then putting his pegs in one or two,
 Laughing away, he hammers them through.
 - Chorus.
- 5 Now with hammer, now with stitch,
 For this is the cobbler's way to get rich;
 He whistles and sings, that cobbler, still,
 Doing his work with merry good will.

Chorus.

PADDLE YOUR OWN CANOE.

Words by ANNIE E. HOWE.

Arranged by Rev. ALFRED TAYLOR.



- 1. Up this world, and down this world, And o yer this world and through, Though drifted a bout, And
- 2. Though the sky is black with clouds, Or shining a field of blue; If bleak the wind blows, Or
- 3. Up this world, and down this world, And o ver this world and through, Though weary and worn, And





- 4 Don't give up when trials come, Nor ever grow sad and blue; Nor ever sit down With tearful frown, But "paddle your own cance."
- 5 Flowers are springing on the shores, They're blooming so sweet for you; The rose-hued dyes In autumn skies Say "paddle your own canoe."

FUN SONGS.



Entered, according to Act of Congress, A.D. 1872, by T. E. Perkins, in the Office of the Librarian of Congress, at Washington.

SONGS. -



SOMEBODY. Concluded.

101



But "Somebody's" tracks are all cov-ered so well, He nev-er has seen the in-side of a cell. And "'Somebody's gone and thrown down all the blocks;" And "'Somebody' ate all the cakes in the box."





Oh! "Somebod-y," "Somebody," who'll find him out? I'm sure we can eatch him, he's al-ways a - bout.



3

It is "Somebody" breaks all the pitchers and plates, And hides the boys' sleds and runs off with their skates, And turns on the water, and tumbles the beds, And steals all the pins, and melts all the dolls' heads. One night the dull sound, like the thump of a head, Announced that one youngster was out of his bed; And he said, half askeep, when asked what it meant, "'Somebody' is pushing me out of the tent!"

4.

Now, if those high crimes of "Somebody" don't cease, We must summon at once the detective police; And they, in their wisdom, at once will make known The enlprit belongs to no house but our own. Then should it turn out, after all, to be true, That our young folks themselves are "Somebody" too, How queer it would look if we saw them all go Marched off to the station-house, six in a row!



TRIPPING TOGETHER.

Words by FANNY CROSBY,

Harmonized for this Work.



1. { Trip-ping to-geth-er, sportive and free, Our young hearts are glowing, eyes with pleasure beaming; } Hope mur-murs light-ly, laugh and be gay, For this is a mer-ry, mer-ry fes-tive [OMIT...] day.



D. C. trip - ping to-geth - er, sport-ive and free, Ah! who are so hap - py, who so glad as [OMIT....] we



Zeph-yrs that gen-tly kiss the blushing flowers. Hail with de-light these gold - en sun - ny hours. We are



2

Culled by the hillside, roses we bring, That grow where the song-bird folds her glossy pinions, Flowers from the wild-wood, fresh from the dell, Where fairies by moonlight weave their magic spell. Sing, for the moments far away are stealing, Hail once again our merry festive day.

We are tripping, etc.

3

Summer, we crown thee queen of the year!
Thy sweet balmy hours were made for social pleasure;
Music and sunshine come at thy eall,
And thou hast a welcome, welcome smile for all:

Here like the ivy joy is fondly twining,

We'll not forget our merry festive day. We are tripping, &c.

FESTAL SONGS.

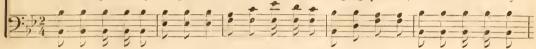
SINGING CHEERILY.

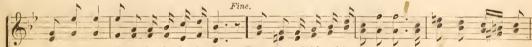
Words and Music by WM. F. SHERWIN. From "N. Y. Mus, Gaz," by permission.

105



1. Sing-ing electrically come we now, Trada la la la, gai ly twin-ing Wreaths of mel-o dy 2. Oh! how pleas-ant-ly time glides on. Trada la la la, bring-ing pleasure, When in har-mo-ny





for each brow, Tra la la la la la la la, sings each one, Tra la la la la la la la.

Eves that sparkle with a pure delight So brightly gleaming, All life's tri-als are a-while for-got, Its troub-led dreaming,





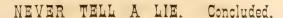
On us beam-ing, Bring with beauty in their glanec to-night A cheer-y wel-come to our song. So—
I. dle sehem - ing; Care and wea-ri-ness can harm us not If we can sing a mer-ry glee. Then—



FESTAL SONGS.

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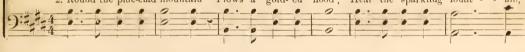


GOD IS LOVE.

Larghetto.

Words and Music from the German.







- 3 Music now is ringing
 Through the shady grove,
 Feathered songsters singing,
 Warble, "God is love."
- 4 Wake, my heart, and springing, Spread thy wings above, Soaring still, and singing Ever, "God is love."

FESTAL SONGS.

FESTAL SONGS. -

FESTAL SONGS.



THE PIC-NIC. Concluded. 113 the deep once more, We're home-ward bound, we're home-ward bound, with joy un - told, When mem - 'ry whis - pers home-ward bound. leap FULL CHORUS. Allegro. 1st time ff, 2nd time pp. Home-ward bound, home-ward bound, These for - est wilds re - peat sound; And re - sound Our hap - py these woods will long eho - rus- home-ward bound.

FESTAL SONGS.

* By special permission from "Singing Annual."

FESTAL SONGS.

SONG OF PROGRESS. Concluded.

115



D.C. in Chorus, using small notes.



2

Lof our commerce wide extending,
We can traffic where we will,
And our country's starry banner,
See it waving proudly still;
And our steamships o'er the ocean
Bring us all our heart's desire,
And we talk with foreign monarchs
By the telegraphic wire.
While from China and Hiudoostan

We have workmen to employ,

We extend the hand of kindness.

And we welcome them with joy:
We will tell them of the Bible,
By its pure and precious word
We will teach them how to labor
In the vineyard of the Lord.

3.

To our country's early history Now we turn our eyes again, When the people sang together In a quiet, simple strain, In a church of humble structure, On a sloping hill that stood,
With a grave-yard close beside it,
Overshadowed by a wood;
Tho' their seed was sown in weakness,
Yet it's great results we share,
Every blessing that surrounds us
Is an answer to their prayer,
Now with all these vast improvements.

And our banner wide unfurled, With a zenl that never falters, Let us Christianize the world.

MERRY, MERRY CHRISTMAS.



CHRISTMAS HALLELUJAH.

117



CAROL, SWEETLY CAROL. Concluded.

119



Carol, sweetly earol,
The happy Christmas time;
Hark! the bells are pealing
Their merry, merry chime;
Carol, sweetly earol,

Ye shining ones above, Sing in loudest numbers, Oh, sing redeeming love.

Angels sing and earth reply, Glory be to God on high. Glory in the highest.

GLORY TO GOD IN THE HIGHEST.

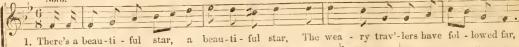




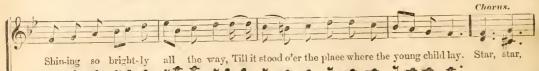
STAR, BEAUTIFUL STAR.

Words by R. W. RAYMOND, Solo.

Music by FRED. SCHILLING.

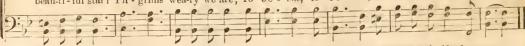








beau-ti-ful star! Pil - grims wea-ry we are; To Je - sus, to Je - sus, We follow thee from a - far.



- 2 In the land of the East, in the shadows of night, We saw the glory of thy new light, Telling us, in our distant home, The King-Redeemer to earth had come!
- 3 We have gold for tribute and gifts for prayer, Incense and myrrh, and spices rare: All that we have, we hither bring. To lay it with joy at the feet of the King.

RING, MERRY BELLS. 123 Words by FANNY CROSBY. Music by T. E. PERKINS. 1. Morn-ing star, in splendor shin-ing, Glad we hail thee on the way, While we chaut with hap-py voi - ees, Christ the Lord is born to - day. Ring, merry bells, ring, Sweet-ly chime, this Christmas morn; Ring, merry bells, ring, merry bells, Christ, the Lord, is boru!

- 2 See the desert robed in beauty. See the rose of Sharon bloom: While the lily of the valley Breathes again its sweet perfume.
- 3 Loud hosannas hail his coming, Glory crowns his humble birth; Trumpet tongues report the story, Reign forever, King eternal, Peace, good will to all the earth.
- 4 Son of David, Prince of glory, Born to set thy people free; All the world is blest in thee.





TEMPERANCE JUBILEE.

125

Words and Music composed for this work.



1. With joy the shout of ju - bi-lee we raise a - loud, With voi - ees and with trumpets, sound,





Our notes of joy and wel-come as a temperance band, We stand u-nit - ed, heart and hand.



- 2 Unfurl the temperance banner, let it proudly wave, Triumphaut o'er a wide-spread land; Then rally round the standard of the true and brave, Defend it with a fearless hand.
- 3 We firmly pledge our honor, while our life shall be, To taste the ruby wine no more; We'll never break the promise from our lips that passed,

And God will kindly bless our store.

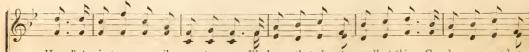
126 TEMPERANCE BOYS AND GIRLS ARE WE.

Words by W. W. DOWNS.

Music by W. F. SHERWIN. From "Bugle Notes," by per.

1. Real Temp'rance boys and girls are we, In sunny youth from care we're free, And join we now in "Bands of 2. No drink we use but water pure, And have few aches or pains to cure; Good health is ours, and prospects





Hope," Against an e - vil power to cope. We know that e'en the smallest thing Cau do some good or bright; Our heads are clear, our hearts are light. But then to keep these blessings all, We ne'er must heed the



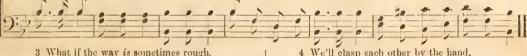


com - fort bring, And so will we in carnest strive, From all our land this curse to drive! Temp'rance boys and tempter's call, But from "strong drink" must turn away, Nor from the path of virtue stray!









3 What if the way is sometimes rough, We're doing right, and that's enough To cheer our hearts from morn till night, As long as in this cause we fight

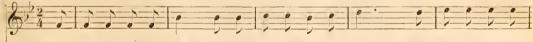
4 We'll clasp each other by the hand, And pledge the honor of our band, That true and faithful we will be Till all our land from "Rum" is free!

WE'LL CONQUER, WE'LL CONQUER.

TEMPERANCE SONG AND CHORUS.

Words by FANNY CROSBY.

Music by T. E. PERKINS.



- 1. All hall ye vet-'ran sol diers, March onward to the field,
 2. Come ve who tread with vig or The sun-ny vale of youth,
- 2. Come ye who tread with vig or The sun-ny vale of youth,
 3. We'll drink the sil-ver brook let. We'll quaff the sparkling rill.

De-feud your rights, de-A de-vious path be-We'll seek the gush-ing



WE'LL CONQUER. Continued.





THE CHILD'S PLEADING.



THE CHILD'S PLEADING. Concluded.

131





2

Father, dearest father, listen
To the pleadings of your child;
Do not waste your time and money
With the drunken and the wild;
Think of mother, and us children,
How we weep and mourn for you;
Never drink again, dear father,
Sign the pledge, oh! father, do!

3

When, at eve, you come home weary,
We will greet you with our smiles,
For you then will be quite sober,
Free from drink that now beguiles:
Shouts of joy, instead of weeping,
Shall salute you every night,
Aud our merry voices ringing
Make your heart feel glad and light.

PATRIOT SONGS



THE WATCH ON THE RHINE.

135

Words by MAX SCHNECKENBURGER. Music by CARL WILHELM. 1. A voice resonnds like thunder peal, 'Mid dashing waves and clang of steel: " The Rhine, the Rhine, the German 2. They stand a hundred thousand strong, Quick to avenge their country's wrong; With fil-ial love their bo-soms Rhine | Who gnards to-day my stream divine?" Dear Fatherland | No dan-ger thine; Dear Fatherland | No swell. They'll gnard the sacred landmark well: danger thine, Firm stand thy sons to watch, to watch the Rhine, Firm stand thy sons to watch, to watch the Rhine.

3 "While flows one drop of German blood Or sword remains to gnard thy flood, While rifle rests in patriot's hand, No foe shall tread thy sacred strand!" 4 Our oath resounds; the river flows; In golden light our banner glows; Our hearts will guard thy stream divine: The Rhine, the Rhine, the German Rhine.



THE FLAG OF THE FREE. Concluded.

- 3 Now the day-star of hope in its glory appears,
 Then awake from thy sorrow, and banish thy fears;
 For thy heroes have planted o'er land and o'er sea,
 Waving proudly as ever, "The Flag of the Free."
- 4 Let it wave, let it wave, to the breezes unfurled,
 Then hurral for the brave, and our motto shall be,
 God protect the old standard, "The Flag of the Free."

137

AMERICA.



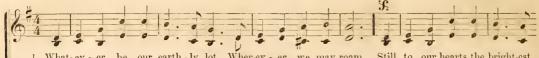
- 2 My native country, thec— Land of the noble, free— Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills Like that above.
- 3 Let music swell the breeze,
 And ring from all the trees
 Sweet freedom's song;
 Let mortal tongues awake;
 Let all that breathe partake;
 Let rocks their silence break—
 The sound prolong.
- 4 Our fathers' God, to thee,
 Author of liberty,
 To thee we sing;
 Long may our land be bright
 With freedom's holy light;
 Protect us by thy might,
 Great God, our King.

PATRIOT SONGS.



AROUND THE HEARTH.

T. E. PERKINS.

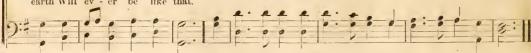


1. What-ev - er be our earth - ly lot, Wher-ev - er we may roam, Still to our hearts the bright-est p. s. No oth - er spot on all the





spot Is round the hearth at home; The home of e'en so low - ly birth, The hearth by which we sat, earth Will ev - er be like that.



2 And when some little trouble weighed Upon the childish heart,

Till from our brimming eyes it made
The gushing tear drops start;

How quick, before the genial glow, We felt each sorrow cease,

And back the crystal current flow, To flood our hearts with peace. 3 And brighter with the passing years Seems childhood's sweet employ, And even sweeter still appears Each well-remembered joy;

Around the cheerful hearth at home, Where we in childhood sat,

No other spot, where'er we roam, Will ever be like that.

HOME SONGS

DEAR MOUNTAIN HOME.

139



2 Green thy sloping hills, happy elime!
There flows the Rhine, there blooms the vine;
Oh, a merry heart then was mine
While there I played.
Singing all the day, tripping light and gay,

Fleet as a forest deer;
Twining garlands fair in my wavy hair

Twining garlands fair in my wavy hair By fountain elear.

Tra la la la, &e.

3 Oh, my own, my dear mountain home! Sweet mountain home! wild mountain home! Sadly fall my tears while I roam Far, far from thee,

On thy lovely strand, oh, my fatherland,
Peaceful my rest would be.

Where the bugle horn wakes the dewy morn With merry glee.

Tra la la la, &c.

HOME SONGS

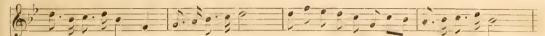
DON'T FORGET THE OLD FOLKS.

Words by Mrs. M. A. KIDDER. T. E. PERKINS. 1. Don't forget the old folks, Love them more and more, As they turn their longing eyes T'ward the golden shore. 2. Don't forget poor fa-ther With his failing sight, With his locks once thick and brown, Seanty now, and white. 3. Don't forget dear mother, With her furrowed brow, All the light of oth er years Time has faded now.



FORGET THE OLD FOLKS.

141



Tho' he may be child-ish. Still do you be kind;

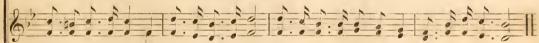
Let your words be tender, Loving, soft, and low; Let their last days be the best They have known below. Think of him as years a - go With his master mind. Mem-o-ry is wan-ing, Soon its light will fail, Guide her gently till she stand Safe within the vail.



CHORUS.



Don't for-get the old folks, Life will soon be o'er; Guide them till their weary feet Tread the golden shore.



Don't for-get the old folks, Life will soon be o'er; Guide them till their weary feet Tread the golden shore.





SERENADE. Concluded.

143



WHAT SAYS THE CLOCK?



HOME SONGS.

144

DAISY DARLING, FARE THEE WELL.

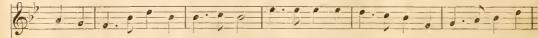
Words by FANNY CROSBY.

Music by T. E. PERKINS.



- 1. Like a play-ful beam that wanders From the vales of E den bright, Came our lov- ing. gen tle
- 2. All we had to love and cher-ish, In this fleet-ing world be low; She, our bo-som's on ly
- 3. Where the bird of eve-ning ca-rols, By the fountain soft and clear, Oft we lis-ten, fond-ly





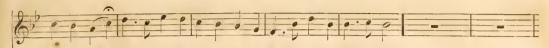
Dai - sy, With her eyes of laugh-ing light; Wak-ing ev - ery ten - der feel- ing, Twin-ing clos - er, trea-sure; Oh, 'twas hard to let her go: From our lone-ly eot - tage win-dow, Looking towards the dreaming Dai - sy's spir - it hov- ers near: We shall know our pre-eious dar-ling, Far a - bove the



DAISY DARLING, FARE THEE WELL.

Concluded

145



day by day, Round the hearts that wept in sorrow When our idol passed a-way. gold - en west, We can watch the shadows dying Where we laid her down to rest. az - ure skies, She has gone to meet the angels, Where the sun-light never dies.





Ech-ocs in the dell, Sighs a-mong the dew-y blossoms; Dai - sy, dearest, fare thee well.



HOME SONGS.

trowsers, Dir - ty face and bare red feet: feel-ing In his sor-row and his joy; Let our homes be bright with sun-shine, Let them





with a smile, and then, Mark my words, he'll not for - get it, For, re - member, boys make men. ring with mirth, and then Train with care our youth-ful treasures, For, re-member, boys make men.



HOME SONGS.

SONGS.

Music by JAS. McGRANAHAN.



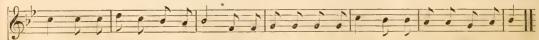
- 1. Two brown heads with tossing eurls,
- 2. They were standing where a brook, 3. They had cheeks like cherries red,
- 4. "Pretty Ka tie," Wil-lie said,

Red lips shutting o - ver pearls, Bend-ing like a shepherd's crook, Flashed its sil-ver, and thick

And there came a dash of red

Bare feet white and wet with He was tall- er-most a head; She, with arms like wreaths of Through the brownness of his





dew, Two eyes black and two eyes blue, Lit-tle boy and girl were they-Ka-tie Lee and Wil- lie Grey. ranks Of green willows fringed the banks; Half in thought and half in play, Ka-tie Lee and Wil- lie Grey. snow, Swing a bas- ket to and fro, As she loi-tered, half in play, Chattering to Wil-lie Grev. cheek, "Boys are strong and girls are weak, And I'll earry, so I will, Katie's bas-ket up the hill."



- 5 Katie answered in a laugh, "You shall earry only half;" And then, tossing back her earls, "Boys are weak as well as girls." Do you think that Katie guessed Half the wisdom she expressed?
- 6 Men are only boys grown tall,
 Hearts don't change much after all,
 And when, long years from that day,
 Katic Lee and Willie Grey
 Stood again beside the brook,
 Bending like a shepherds crook,
- 7 Is it strange that Willie said, While again a dash of red Crossed the brownness of his check.
- "I am strong, but you are weak,
 Life is but a slippery steep,
 Hung with shadows cold and deep!
- 8 "Will you trust me, Katie dear? Walk beside me without fear? May I carry, if I will, All your burdens up the hill?"

And she answered with a laugh, "No—but you may earry half."

9 Close beside the little brook, Bending like a shepherd's crook, Washing with its silver hands, Late and early at the sands, Is a cottage, where, to-day, Katic lives with Willie Grey.

Concluded.

10 In the porch she sits, and lo!
Swings a basket to and fro,
Vastly different from the one
That she swing in years agone—
This is long, and deep, and wide,
And has rockers at its side!

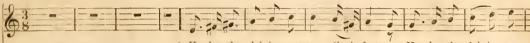




UNDER THE DAISIES.

151
Music by THEO. E. PERKINS.





- 1. Un-der the dai-sies rest two lit-tle feet, Un-der the dai-sies two
- 2. Two little hands on a calm cold breast Are fold-ed a way, for
- 3. Un-der the dai-sies a grave is made, Un-der the dai sies my





blue eyes sleep; Parted a-way from the fore - head fair Lies ma - ny a wave of soft brown hair. ev- er at rest; Two sweet lips will be parted no more Till they sweet-ly sing on the shin - ing shore. treasure is laid; Under the dai- sies it ean - not be, I'm sure that in heaven my child waits for me.



SORROW SONGS.

152

CLOSE THE DOOR LIGHTLY.



SORROW SONGS.

GONE TO REST.

153

Words arranged for this Book.

Music by T. E. PERKINS.

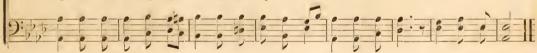


1. { Two lit-tle dimpled hands, Folded to rest, } Ly-ing so peaceful-ly On baby's breast. } Eyes of ee-les-tial blue, Closed now to earthly view,





Op- ened on heavenly light, Gaz-ing, with rap-ture bright, In - to that land, In - to that land.



2 Silent that gentle form Tranquilly sleeps, While near a mother lone Her vigil keeps. Weep not-he cannot cheer: Mourn not-he does not hear: But in the spirit land He waits with outstretched hand. Your baby sweet.

3 Waits by a river bank. Flowing so elear ; Waits where a loving hand Wipes every tear. Only a fleeting day, Soon will it pass away, Then on the golden shore You'll meet, to part no more, Your darling boy.

SORROW SONGS.



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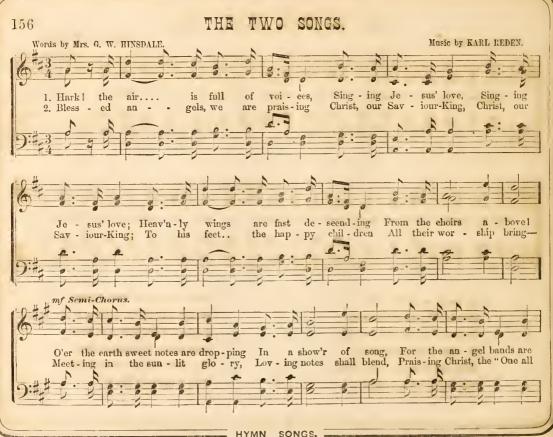
155



2 Be beside me in the light, Close beside me all the night, Make me gentle, kind, and true, Do what mother bids me do. Help and cheer me when I fret, And forgive when I forget.

3 Thou art near me when I pray,
Though thou art so far away;
Thou my little hymn wilt hear,
Jesus Christ, my Saviour dear.
Thou that once on mother's knee
Wert a little one like me.

HYMN SONGS.





SONGS.

158

CLING CLOSE TO THE ROCK.

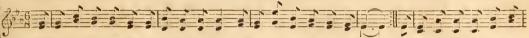


AT THE DOOR.

159

Words by Rev. ALFRED TAYLOR

Music by J. E. GOULD. From "Songs of Gladness," by permission.



1 { My Saviour stands waiting, and knocks at the door; Has knocked, and is knocking again; } In iu - fi - nite mer-cy, he I hear his kind volce, I'll re-ject him no more, Nor see him stand pleading in vain. } p. c. I'll yield to the voice of his mer-ci - ful love, And let my dear Nov-jour come in.



came from a bove To ransom, to cleanse me from sin, Saviour, come in, cleanse me from sin; Jesus, my Sav-iour, come p. c. to "I'll yield."





2 Oh Saviour, my Ransom, Redeemer and Friend, The Life, and the Truth, and the Way, On thy preclous merit alone I depend; Dwell in me, and keep me, I pray. Thy goodness hath opened the door of my heart—
'Tis open and welcome to thee;
Come in, blessed Saviour, and never depart;
Come ln, with thy mercy, to me.—Chorus.

HYMN SONGS.

PRAISE YE JEHOVAH.

Music by T. E. PERKINS.



SONGS.

OUR SONG OF TRIUMPH.

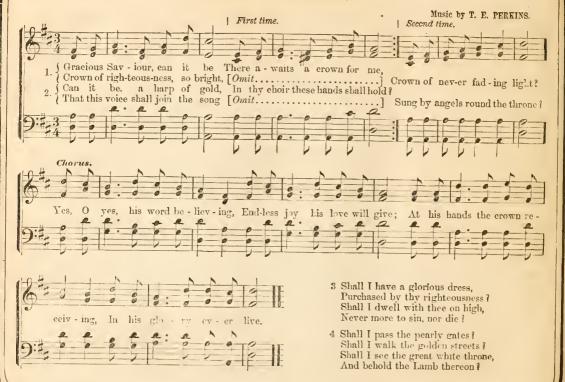
Words and Music by Rev. ALFRED TAYLOR.

161



HYMN SONGS.

CROWN OF LIFE.



HYMN SONGS.



THINE EYE CAN SEE.





T 4 If I will serve thee day by day, Thine eve can see; If from thy pleasant paths I stray.

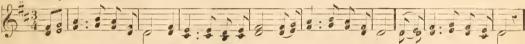
> Thine eve can see : Oh, take my heart, my will subdue. And may I ever keep in view, That all I think and all I do

Thine eye can see.

CHRIST.

Words by Mrs. E. M. HALL.

Music by J. T. GRAPE.



1. Thear my Saviour say, Thy strength indeed is small, Thou hast naught thy debt to pay, Find in me thy all in all.



- 2 Yea, nothing good have I, Whereby thy grace to elaim; I'll wash my garments white In the blood of Calvary's Lamb.
- 3 And now complete in him, My robe his righteousness, Close sheltered 'neath his side, I am divinely blest.

- 4 When from my dying bed My ransomed soul shall rise My Jesus paid it all, Shall ceho through the skies.
- 5 And when before the throne I stand in him complete. I'll lay my trophies down, All down at Jesus' feet.



JESUS IS MINE.

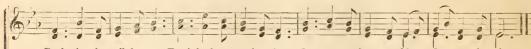
Words by BONAR.

Music by T. E. PERKINS.

1. Fade, fade each earthly joy, Je - sus is mine! Break ey - cry ten-der tie. Je - sus is mine!

2. Tempt not my soul a-way, Je - sus is mine! Here would I ev - er stay, Je - sus is mine! Sear-well, mortal - i - ty, Je - sus is mine! Wel-come, c - ter - ni - ty, Je - sus is mine!





Dark is the wil-derness, Earth hath no resting-place, Je - sus a -lone cau bless, Je - sus is mine!

Per - ish-ing things of elay, Born but for one brief day, Pass from my heart a - way, Jc - sus is mine!

Welcome, O loved and blest, Welcome, sweet scenes of rest, Welcome, my Saviour's breast, Je - sus is mine!



- 1 Now I have found a friend,
 Jesus is mine!
 His love shall never end,
 Jesus is mine!
 Though earthly joys decrease,
 Though earthly friendships cease,
 Now I have lasting peace,
 Jesus is mine!
- 2 When death is sent to me, Jesus is mine! Welcome, eternity; Jesus is mine! He my redemption is, Wisdom and righteousness, Life, light, and holiness, Jesus is mine!
- 3 Father, thy name I bless,
 Jesus is mine!
 Thine was the sovereign grace,
 Praise shall be thine!
 Spirit of holiness,
 Scaling the Father's grace,
 Thou mad'st my soul embrace
 Jesus as mine!

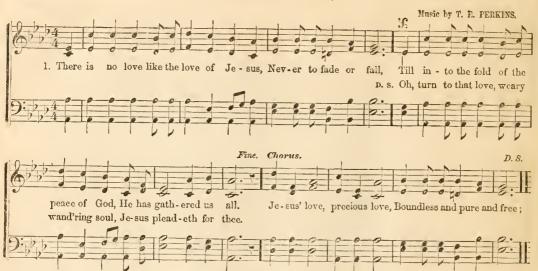
HYMN SONGS.

VOICE OF LOVE.

167



LOVE OF JESUS.



- 2 There is no heart like the heart of Jesus, Filled with a tender love; No throb nor throe that our hearts can know, But he feels it above.
- 3 There is no eye like the eye of Jesus, Piercing so far away; Ne'er out of the sight of its tender light Can the wanderer stray.

- 4 There is no voice like the voice of Jesus, Tender and sweet its chime, Like musical ring of a flowing spring In the bright summer time.
- 5 Oh, let us hark to the voice of Jesus; Oh, may we never roam, Till safe we rest on his loving breast, In the dear heavenly home.

GOD, MY JOY.

169

Words and Music by Rev. ALFRED TAYLOR.



CHORUS. Praise him! hal-le - lu-jah! Trust him! hal- le - lu- jah! Love him! hal- le - lu- jah! God, my joy!



grace de-fend me, Still may his love at-tend me, Still to his care commend me, Un - to the day.



2.

Praise! for he hath sought me;
Praise! for he hath taught me;
Praise the love that brought me
To the light!
His merey still abounding,
His love my sin confounding,
His light my path surrounding,
In darkest night.

3

Sound the grateful chorus,
Jesus watcheth o'er us,
Heaven shines bright before us,
Sing aloud!
Still bright the sun is shining,
When in the darkness pining,
Showing a silver lining
On darkest cloud.

4. Shout! for Jesus reigneth.

Still his power maintaineth,
Still the victory gaineth,
He is king !
His merey never failing,
His promise still prevailing,
His grace is all availing
Vict'ry to bring!

170

OUR FATHER IN HEAVEN.

SIT HENRY BISHOP.







Forgive our transgressions,
And teach us to know
That humble compassion
Which pardons each foe.
Keep us from temptation,
From weakness and sin,
And thine be the glory,

Forever. Amen.



1.

1 Lord, dismiss us with thy blessing;
Fill our hearts with joy and peacel
Let us, each thy love possessing,
Triumph in redeeming grace;
Oh refresh us Oh refresh us

Oh, refresh us, Oh, refresh us, Traveling thro' the wilderness.

2 Thanks we give, and adoration, For thy gospel's joyful sound; May the fruits of thy salvation In our hearts and lives abound; May thy presence, May thy presence With us evermore be found.

2.

1 When the joyous day is dawning,
And the happy light we see,
We, who live in life's pure morning,
Father, would remember thee.

2 While in quiet we were sleeping, Kindly though we knew it uot, Thou a gnardian watch wert keeping; Never is thy child forgot.

3 Now another day is given,
With thy love may it be blest;
May we think of thee and heaven,
Of that purer, better rest,

-3

1 Saviour, who thy flock art feeding With the shepherd's kindest eare, All the feeble gently leading, While the lambs thy bosom share—

2 Now, these little ones receiving, Fold them in thy gracions arm; There, we know—thy word believing—

Only there, seeure from harm.

3 Never, from thy pasture roving, Let them be the lion's prey; Let thy tenderness, so loving, Keep them all life's dangerous way.

4 Then, within thy fold eternal,
Let them find a resting-place;
Feed in pastures ever vernal,
Drink the rivers of thy grace.

1 Heavenly Father! grant thy blessing

On the teaching of this day; That our hearts, thy fear possessing, May from sin be turned away. 2 Have we wandered? oh, forgive us!

Have we wished from truth to
rove?

Turn, oh, turn us, and receive us, And incline our hearts to love!

.5

1 God is love; his mercy brightens All the path in which we rove; Bliss he wakes, and woe he lightens; God is wisdom, God is love.

2 Chance and change are busy ever.

Man decays, and ages move;
But his mercy wancth never;
God is wisdom, God is love.

3 Ev'n the hour that darkest seemeth Will his changeless goodness prove;

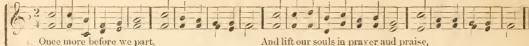
From the gloom his brightness streameth;

God is wisdom, God is love.

4 He with earthly eares entwineth
Hope and comfort from above:
Everywhere his glory shineth;
God is wisdom, God is love.

BADEA. S. M.

German Tune.



Once more before we part.

We beud the suppliant knee,

E - ter-nal God, to thee.



2 Where'er we travel, go: Where'er we rest, abide; D) thou our path on earth surround, And all our footsteps guide.

3 We ne'er again on earth May thus together meet; Oh, graut that in our home above We may each other greet.

4 Thus, Lord, before thy throne, Our last adieus are given; In life and death may each fare well. Till all shall meet in heaven.

1 Behold the morning sun Begins his glorious way : His beams thro' all the uations run. And life and light convey.

2 But where the gospel comes, It spreads diviuer light; It calls dead sinners from their tombs, And gives the blind their sight.

3 How perfect is thy word! And all thy judgments just h For ever sure thy promise, Lord, And we securely trust.

4 My graeious God, how plain Are thy directions given l Oh! may I never read in vain. But find the path to heaveu.

1 WHILE my Redeemer's near, My shepherd and my guide, I bid farewell to every fear; My wants are all supplied.

2 To ever fragrant meads, Where rich abundance grow, His gracious hand indulgent leads, And guards my sweet repose.

3 Dear Shepherd, if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.

1 Thy name, almighty Lord. Shall sound through distant lands: Great is thy grace, and sure thy word, Thy truth for ever stands.

2 Far be thine honor spread. And long thy praise endure, Till morning light and evening shade Shall be exchanged no more.

1 Come, sound his praise, And hymns of glory sing: Jehovah is the sovereign God, The universal King.

2 Come, worship at his throne, Come, bow before the Lord; We are his work and uot our own: He formed us by his word.

3 To-day attend his voice, Nor dare provoke his rod; Come, like the people of his choics, And own your graeious God.

THE LORD IS MY SHEPHERD.

PURCELL. 173



1 The Lord | is my | shepherd : | I | shall - | not - | want.

2 He maketh me to he down | in green | pastnres: | He leadeth me be- | side the | still - | waters.

3 He re- | storeth my | soul: | He leadeth me in the paths of righteousness | for his | name's - | sake.

4 Yea, though I walk through the valley of the shadow of death, I will | fear no | evil, | For thou art with me; thy rod and thy | staff, they | confort | me.

5 Thou preparest a table for me in the presence of mine enemies: | Thou anointest my head with oil; my |

enp — | runneth | over.

6 Surely goodness and merey shall follow me all the | days of 'my | life: | And I will dwell in the | house of the | Lord for- | ever.

GOD BE MERCIFUL.

TALLIS.



1 God be mereiful unto | us, and | bless us, | And cause his | face to | shine np- | on ns.
2 That thy way be | known upon | carth, | Thy saving | health a- | mong all | nations.

3 Let the people praise | thee, O | God; | Let | all the | people | praise thee.

4 O let the nations be glad, and | sing for | joy; | For thou shalt judge the people righteously, and govern the | nations | npon | earth.

5 Let the people praise | thee, O | God; | Let | all the | people | praise thee.

6 Then shall the earth | yield her | increase; | And God, even | our own | God shall | bless us.

7 God | shall - | bless ns; | And all the ends of the | earth shall | fear - | him.

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